

Thinking of the Frame Otherwise: Putting Art Education into the Abyss of the Real¹

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This paper argues against designer capitalism's perpetuation of consummatory experience—the 'oral-eye.' An attempt is made to introduce a form of 'psychoanalytic deconstruction,' as a strategy to retain a critical art education. I attempt this by examining two images on the covers of *Art Education* published in 1998. The argument was formulated in 1998 and presented at NAEA's millennium conference in Los Angeles.

The Aesthetization of the 'Wor(l)d-Picture': Promoting the Oral-eye

As our topographical print culture begins to recede, the iconic image rises to 'hieroglyphic' status as exemplified by the

1 This essay was first written in 1998. I have updated it by way of answering two critical comments by reviewers but it has been left, by and large, unchanged. It remains a historical document for me. I dedicated this essay to Vincent Lanier who passed away on August 31, 1997. Vincent was my 1980 dissertation external who may not have endorsed all that this essay tries to do, but is certainly a kindred spirit when it came to 'gadfly' attempts of questioning the field, especially his essay on the "misdirected eye" (1978). His spirit haunts this essay, which was presented in 2000, at the turn of the millennium, during the NAEA's Convention in Los Angeles that April.

minimum redundancy of Nike's 'swoosh,' thereby forwarding the persuasiveness of a 'glance' aesthetic wherein the surface appearance (gestalt) is quickly scanned, and an impression registered for its affective meaning. The 'sound bite,' the 'look' (of fashion), the cinematic 'scene' shot, the computer graphic, 'speed' reading (for key signifiers), and newspapers such as *Die Bild Zeitung* and *USA Today* are all exemplary manifestations of this phenomenon, but it takes the 'erratic' viewing of an MTV music video to grasp the density of its meaning and the speed of a television commercial which are surely the paradigmatic forms.

My neologism for such a glance aesthetic is the 'wor(l)d-picture.' Wor(l)d communication, made possible by satellite and Internet technology, has become aestheticized to further increase the speed of information transfer by rapid scanning. Any art educator who has not come to recognize, or be affected by the hyper-aesthetization of the image in the specular economy of transnational postmodern capitalism must surely be an anomaly. With the collapse of the cultural gap between so-called popular and high art, it seems as if the justification for the very core of our survival as art teachers in an information age, has been given to us on a silver platter. We now can claim with self-assured impunity—that the value of 'design' can be seen in all things around us. The organic and in-organic can be imploded into one another in the name of 'fundamental' structural principles of design. The teaching of art in schools can now be justified and defended for the 21st century for art's 'oblique' ability to increase ('boost') cognitive capacity through its integration with other subjects, as well as its ability to enhance 'critical reflection' made possible through the criticism of art objects. Furthermore, arts education's specific and unique ability to teach students to see the wor(l)d aesthetically (e.g., Eisner, 1998) appears more justifiable than

ever. Design education, in particular, with its smooth integration with computer technology and the media industry, have been elevated to special status (in this regard) through the National Art Education Association's (NAEA) The Design Issues Group (DIG), established in 2001, and the Electronic Media Interest Group (EMIG), established earlier in 1995. Design's utility within an information society far exceeds the variety of other directions art education has taken: fine arts, visual culture, material culture, and popular culture. There is a definitive tension between design and its 'other.' There are now a number of art and art education journals (*Journal of Computer-Aided Environmental Design and Education*, *Information Design Journal*, *CoDesign: International Journal of Cocreation in Design and the Arts*, and so on) dedicated to study of design. Computer workshops and presentations on latest software applications at the NAEA conferences have standing room only, and are often over-booked. Such topics as "digital imaging," "microcomputer graphics," "computer art design and posters," "advanced applications in computer graphics," "interactive computer hypertext," and so on, are very popular. 'Sold-out' seems to be a ubiquitous stamp appearing over such workshop descriptions sent out as pre-conference material (see image "SOLD OUT").

304 - Introduction to Web Design

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The rejoicing of this re-invigorated *raison d'être* for art education in our information age society can easily be illustrated. The future of art education certainly appears 'rosy', or should I say 'sunflowery' on the cover of *Art Education's* 1998, September issue (see Figure 1²). A somewhat amused androgynous teenage face (there are not enough clues to make a definite gender identification) addresses the reader, peering over her/his glasses which have sunflowers reflected on them. The special theme is 'critical lenses,' and the editorial tells us that it is possible to put on different 'glasses'—even 'lens-less ones'—which is another way of telling us that we need only don a particular attitude in order to understand yet another perspective of an art object. That is to say, we can study it formally, or change 'glasses' (attitudes, methods, structures) and study the same (art) object contextually, i.e., socially, historically, economically, its class bias, and so on. The assumption of such a procedure being that, with enough different lenses, the richness of understanding the object will increase and appreciation of it will grow as any number of perspectives proliferate. Given such an argument, the process of criticism must transform itself along the same trajectory as the movie *Pleasantville*, that is, "to forestall premature closure" (as advocated by Eisner, 1998, p. 15) of seeing the wor(l)d only in black and white—rather dull, uninteresting, lacking in detail—into the possibility of seeing all its pluralistic richness and splendor through the vividness of cinematic color. The more glasses (perspectives) that are tried on, the more likely that this hyperaesthetic rich picture will emerge. And what a lovely textual image it is too — one which is reinforced by the cover design, especially the reflected wor(l)d of sunflowers on the wearer's glasses; the paradigmatic

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allusions to the sun, to warmth, to sunglasses and, of course, to the textural richness of Van Gogh's sunflowers are all there.

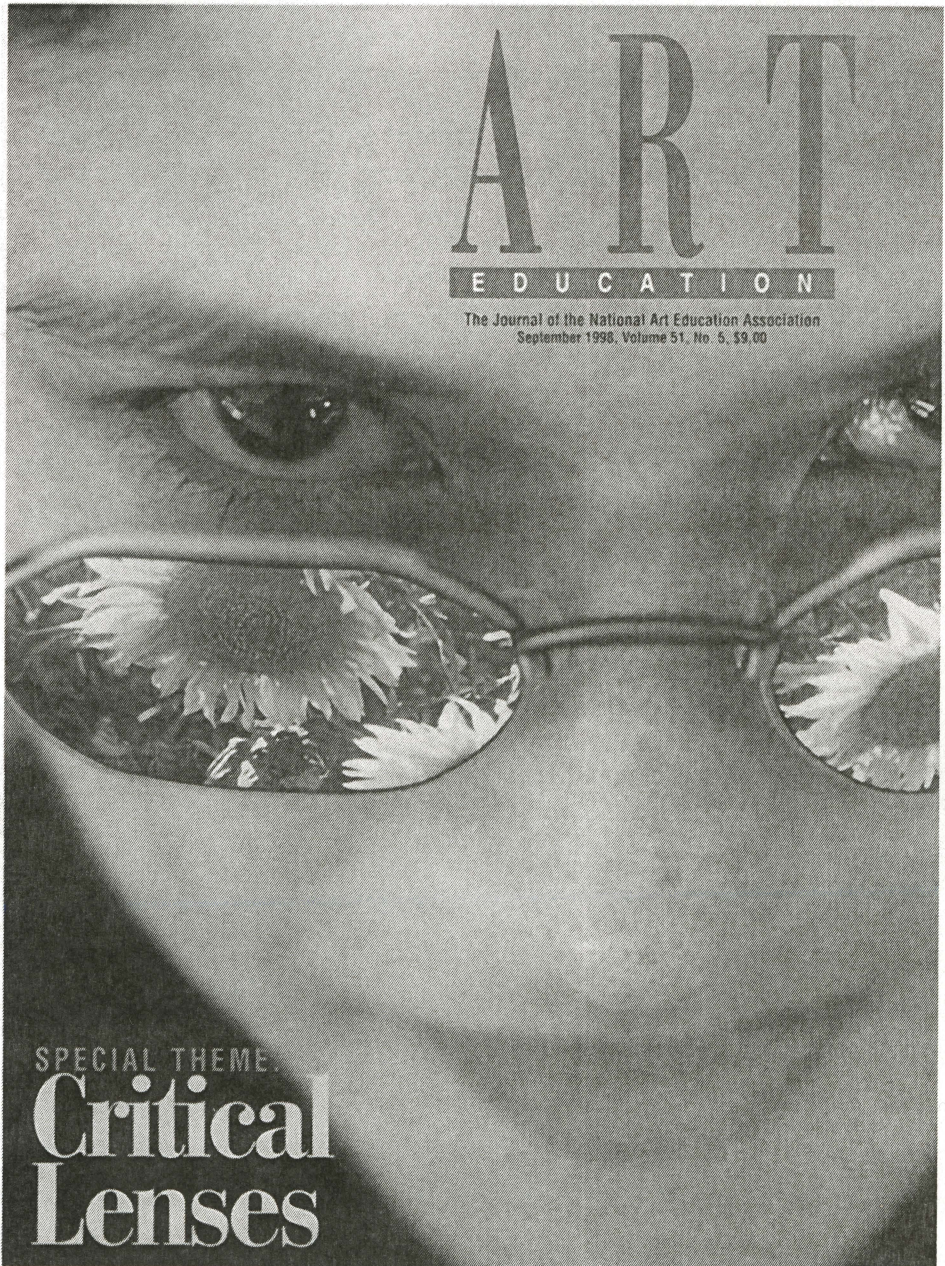


Figure 1. *Art Education*, 1998, 51(5), *Critical Lenses*

Another good example of celebrating art's cognitive enhancing and aesthetic possibilities appears in July's 1998, *Art Education* issue entitled "Windows on the World" (see Figure 2). The surrealistic cover features a floating window frame in the clouds. The shutters are partly open, and through them we see the sphere of the earth; the water is a dark blue color while the land is green. The Eastern hemisphere is featured (China, the Pacific rim, and Australia). Where the earth's sphere appears through the glass of the two shutters, the value of the clouds, the sky and the earth become a slightly darker shade. Balanced on the window frame's edge is a potted white plant. Its variety is difficult to tell—perhaps it belongs to the hardy Begonia family? The editorial begins by describing a personal experience of what can be described as an absolutely gorgeous view of a New England landscape from a bedroom window. With a different shift in attention, the editor tells us, we can refocus our look on the window frame itself, and experience it as an aesthetic object by attending to the nuances of its surface qualities—"its orange tones," "the patterns of the wood's grain," "the glossy varnish on the sill," and so on (Stankiewicz, 1998, p. 4). Like the previous theme in the January 1998 issue of *Art Education*, "Learning In and Through Art," authors in this issue re-enforce the way art can study the wor(l)d, other cultures, the environment, history, and other academic subjects, this time through various artistic windows which now—both syntagmatically and paradigmatically—displace the signifier / glasses/ in the previous example. The proliferation of these windows (including the aesthetic attention to the window itself) emerges as a metaphor for 'interdisciplinary teaching', which again, not only enriches seeing the wor(l)d we live in, but now is supplemented by the rationalization that art as a form of 'representation' contributes to cognition and human develop-

ment. This last justification for art leads directly towards the fastest growing sector in the humanities: 'cultural studies.'

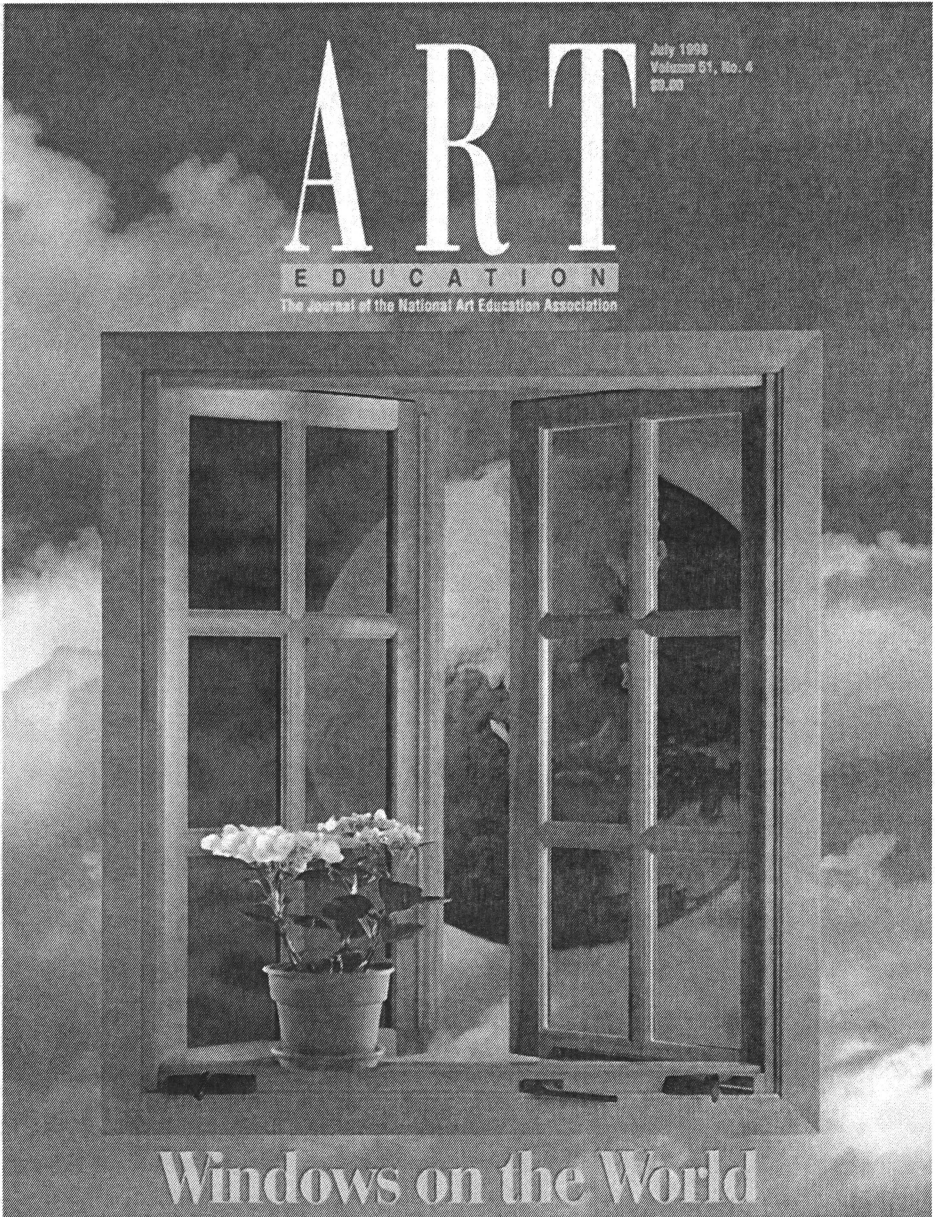


Figure 2. *Art Education*, 51(4), *Windows on the World*

The above discussion points to just how far postmodernism can be characterized by the aesthetization of the 'wor(l)d-picture' as promoted by designer capitalism. Such consumerism of the image, made possible by the speed of information and the emergence of a glance aesthetic, promotes what might be metaphorically called a consumerist 'oral-eye' where the illusion of choice is really no choice at all. Slowing down the process, as in my previous descriptions, certainly can disturb the 'glance.' This becomes possible through the signifiers and the rhetoric of language. But, the image is faster than the word. Choices are made more by 'contagion' than by reason and rational analysis. If it weren't so, the advertising industry would collapse. The illusion must be sustained at the level of affect. It has been the collapse of high and low culture which has made the 'beauty' of design supercede any claims that art might have to 'truth.' Popular culture and its academic variant—cultural studies—have emerged paradoxically offering us fantasies, teaching us how to desire and consume the offerings of capitalism. While the best efforts by art educators and academic cultural critics are meant to cut through the fantasies of the marketplace—to show its racist, heteronormative, neoliberal biases—the paradox often emerges in the way 'resistance' becomes interpreted as postmodern irony (e.g., *The Simpsons*), or in the way designer capitalism is able to productively play with any forms of critique aimed against it (e.g., the Fcuk design campaign), which then leads to forms of cynicism given the ineffectuality of critique. Thus, while design has embraced the fantasies of techno-scientific culture, it seems that there is line of flight in the broader field of art that has moved in the opposite direction; into what Jean François Lyotard once characterized as the aesthetics of the sublime, bringing us against what is un-symbolizable, what can't be seen.

The ethical duty of the art educator as artist today should be, on one level at least, to 'ruin' the representational affects of mediated consumerist fantasies that, first and foremost, are felt through the body as impacted by images, sounds, and signifiers and to encounter the sublime as the unsaid, unthought, and unseen—the beyond. The following is an example drawing on psychoanalytic paradigm as to how this might begin to be carried out within the context of the images already introduced—while sound is absent, the linguistic signifier is still present. I call this an example of 'psychoanalytic deconstruction.' It should be said from the outset that this is but one strategy available for such representational 'ruination.'

Deconstructing the Oral-eye

I have previously introduced two *Art Education* covers in order to begin to deconstruct them from a psychoanalytic perspective and present another thesis—a radical counter-thesis as to the effect that the proliferation of these richly saturated hyperaesthetized *Pleasantville* images (and the attendant pluralistic critical encounters with them) have on students, viewers, and spectators in this postmodern moment, and then provide yet another counter-thesis which would radically rewrite our understanding of what a critical art education might provide for students who live in a spectacular telematic society like ours, of television, film, and cyberspace. Let me begin with the first image. Although the editorial text attempts to interpellate the viewer into its 'sunflowery wor(l)d,' there is a way to begin to estrange this image; to begin to approach a psychic dimension that is invisible but whose *traces* (its "constitutive outside" in Derridean terms), nevertheless, can be read. (If the reader is able to look at the full cover image of *Art Education*—rather than the small picture in Figure 1—before

reading any further, the effect of what I am about to describe will be enhanced. Not only that, but it will act as an empirical test of a 'reading strategy' on which I am about to embark.)

Perhaps the first thing to note is the ambiguity of the face. Is it a boy or a girl? At first glance, I had the tendency to say 'girl,' but the longer I looked, scanning for the image for clues, it is just as easy to imagine the face to be that of a young adolescent boy. Obvious gendered clues have been removed. The ambiguity of the image, perhaps purposely androgynous so as to present a 'politically correct' position—a 'gender neutrality' if you will—has become a little strange. Now look at the eyes. If you look at both eyes and the lips it seems as if the face is smiling with amusement. Now, look again, but only concentrate on the right eye (the eye that has been cropped). Is the figure now smiling, or does a devious, perhaps 'wry' grin begin to show itself? Again, an ambiguity emerges. It becomes undecidable. Lastly, what do you make of the nose? The 'freckled thing' appears to be on the verge of disappearing; it is there and not there at the same time. Look again and let the nose 'disappear.' The image now begins to *Scream*, like the head of Munch's homunculus that has no nose and no ears. The absence of a nose makes the face a horrible thing to look at. There is something there, in the ambiguous features of the face which is being covered over—repressed—from which we viewers are being protected against, especially by the vividness of the sunflower glasses. From what do you think the spectator is being protected?

Let us now go to the first editorial text and re-consider the metaphor of glasses in another way. Rather than maintaining the image of an art object that is being looked at by a myriad of different frames, each frame being like a pixel of color informed with meaning, thereby digitalizing the object into the plurality of possible meanings through various intertextualities, I present

the very 'limit' of such a possibility as an *impossibility*. In brief, by trying to synthesize as many perspectives and interpretations of the art object—we begin to stack one pair of glasses on top of one another ... if not endlessly, then arriving at the point where either all the colors have darkened (like when, on occasion, we have mixed up all the colors on our palette and end up with what is euphemistically called 'mud'—that formless 'bit' of non-representable excrement); or, working the opposite way, the very vividness of the colored glasses as they stack up lead to the very blindness of light to a point where we are unable to 'look' at it. We have arrived at the two vanishing points of color theory: the complete 'pure' absence of light, or its complete 'pure' presence. These two signifiers are the limits of vision.

Before continuing with our second example, I leave you, for the moment, with the suggestion that as we approach the *first* of these two vanishing points of non-representability, that this is precisely where this 'other' image is to be 'found' which we could only 'glimpse' in the traces so described. And what is this 'other' image? The 'sunflowery' glasses of our first example is also a lure—a container for *objet a*. In Lacanian psychoanalysis, this refers to an absent signifier that exists outside the frame (something repressed), yet frames the very discourse that is presented. The scene/seen on the glasses, which supposedly comes from a 'reflection' outside the picture frame, has been artificially rendered and introduced, making it 'stand out', covering over the 'truth' of the unruly student whose glimpse we can only grasp. Is it not perhaps the very *sublimated fear teacher's have of students when they get out of control and become the very embodiment of dread and horror*? When students, one and all, become devilish 'Chukies,' to quote a recent series of horror films, all of a sudden hyperaesthetized *Pleasantville* and Truman's *Seahaven Island* (for those who have seen these films) have turned into

David Lynch's Lumberville (in *Blue Velvet*) where the Matisse-like cutout houses and picket fences, smiling fire fighters, pet dogs, and joyful kids, mask and veil another 'truth,' another scene/seen. In *Blue Velvet*, the uncanny and unearthly sounds of toiling insects are heard as the camera goes 'underground' in the opening scenes to reveal another register of what appears, on the surface at least, to be a tranquil existence. This 'other image' is the psychic register of the unconscious, which is *ubiquitously* (and not 'hidden') there all along, co-existing in all forms of our looking, but remains repressed, namely the chaos of unruly bodies that are part of the life of the classroom. On the journal's cover, it is this 'other image' of the student which is being abjected, 'othered' to make its point. It finds no room in the symbolic constructions of art education; nevertheless this repressed non-representational image comes 'through' anamorphically, when we learn how to 'read/see' it 'otherwise.'

Let us now go to our second example, the window. Where are the traces here? At first glance, there seems to be 'no' traces of something 'repressed' or abjected. We merely see a Magritte-like surrealist generated image that appears interesting and clever, but nothing more. So, where to begin? The first question to ask ourselves is: are the shutters of the window opening or closing? The impossibility of answering such a question suggests that it is an "undecidable" in Derridean (1974) terms, an "incommensurability" in Adorno's (1984) aesthetic theory, a "differend" in Lyotard's (1988) vocabulary, or earlier yet, an "articulation" in Laclau's (1977) schema of things. It is "undecidable" for, like Heisenberg's principle, it belongs to a radically ambiguous uncertainty. It operates on a principle of "differend" because it is an unstable moment in time wherein something has yet to be judged or decided, pinned down, and "articulated." In Jacques Lacan's terms

(1998), the image is in the processes of “slipping.” The signifier is being unhinged from its culturally fixed signified. Whatever conceptual vocabulary we choose, we are looking at a point of *tension*, a moment of wavering, of quivering, of hesitation. And what do we find on that plane of hesitation? A potted plant precariously balanced on the window’s frame. If you look closely you will see that the plant itself is ‘hesitating.’ One side is in bloom, the other side has lost its petals; or perhaps the flowers are still in the budding stage and have not yet ‘decided’ if they *can* bloom or not for they occupy a space/time that is already part of the undecidability of the opening/closing shutters. Lastly, look at the planes of glass in the shutters. What we see through them has become progressively darker. We can now ‘grimace’ at the emerging anamorphic abjected picture.

What is the anxiety that is being repressed here? Against the bright blue clouds, the question of the fate of the earth has been posited. Will it survive its ecological ills? The question remains unanswered, but a gesture to the East is given, suggesting that as the West’s Other—they have something to do with this threat. We can imagine the shutter doors closing, knocking over the plant, and turning the planes of glass into an opaque dark plane, taking us to the impossible point of the ‘pure’ absence of light. The earth, as we know it, dies; or, we can imagine the shutters being opened more and more to let in the sunshine and continue to green the earth. The buds need no longer hesitate; they will grow, moving us *towards* the point of the ‘pure’ presence of light. The reader should now recognize that the dialectical inter-relations between sublime beauty (pure light) and sublime dread, anxiety, or ugliness (its absence) are sustained by the tension of the ‘framed’ question that the image raises.

It is remarkable that the editorial text misses, that is, *misperceives*, this tension of the frame. If, perhaps, the cover

came after the editorial was written (there is no way of telling), it is the fortuitous juxtaposition between the two that creates such an excessive reading. More remarkably, then, the question of the frame takes on a quite different meaning in order to repress a fundamental anxiety that has arisen within art education itself; an 'undecidability' which the editor is uncomfortably aware of and must reconcile. The dispute is between two men: James Caterall (1998), who represents the future for the growing trend in art education towards interdisciplinary art teaching, and Elliot Eisner, a representative of the past who desires to retain the specificity of art education to continue fetishizing the image for the oral-eye, and keep the 'splendor' of the frame. For Caterall, the future of art education is a question of decentering and dissolving the frame (an obvious nod to cultural studies), for Eisner it is a question of maintaining its 'discipline.' The editor tries to overcome this anxiety by incorporating the study of the splendor of the frame—(might we call this, in reference to the Renaissance age, the lure of gold in the gilt-edge?)—as simply yet another 'type' of window that can be studied (safely). In other words, this requires shifting the aesthetic attitude from the view 'outside' to also include the view 'inside'; or, as she calls it: "the attention drawn to the window itself." In brief, such a move performs a seamless *suture* that can make the tension of the frame in art education 'disappear' by way of a pluralism—a serial proliferation of window/frames; i.e., a series of content/forms.

Nowhere then, (including within the debate itself) is the 'Real' dread of art education faced: the 'other' tension of the frame, that is, the possibility of the death of art education as we know it (as a discipline), or perhaps the possibility of its re-birth (as an inter-disciplinary cognitive pursuit). And that perhaps is *the very question of the 'framing' func-*

tion of the frame (ideology) itself towards which art education should turn its attention. Tellingly, the editor makes known her own desires: the papers in the journal were saved “during my first two years as editor”, and now the time has come to let them out. The anxiety of this act is graphically marked for the editor’s text itself *frames the very frame of the cover’s design*, containing it as forcefully as it can (see Figure 3).



Figure 3. Inside Editorial, *Art Education*, 51(4), *Windows on the World*³

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In the very last paragraph a reconciliation has been found, and a 'rosy' picture restored once again. We can have a proliferation of [art] windows on the wor(l)d which "can boost artistic achievement," as well as looking at the window's frame aesthetically (to its surface qualities) in the process. The unconscious fear that 'haunts' her, which inhabits all our bodies, which makes all of us vulnerable and lacking, which resides in the 'other scene' that has been described—in this case, the possibility of art education unraveling itself—has been tamed through a rationalization, thus distancing and detaching the reader/viewer from what remains fear-provoking and anxiety-ridden in the wor(l)d to art educators, thereby missing the opportunity to inquire into what's *Really* 'eating' art education.

The Abyss of the Frame

It would now be possible to explore the tensions that 'frame' art education by unraveling the reconciliation the editorial presents, but this is not the path that I intend to take. Rather, I would like to make the case why it is the very tensions of the frame, as illustrated above, on which art educators need to refocus their energies. What do I mean by this? The frame's tension, in Lacanian terms a *symptom*, presupposes a concept of undecidability that finds its fullest elaboration in Derrida's (1987) work. Undecidability is reached when a proposition of *non-identity* emerges that produces a crisis in the image (as a system) suggesting that its premises are incomplete. It reveals that any autonomous artwork is itself contradictory and symptomatic of the historical context that produced it. However, it is the moment, or point of art's *incommensurability* (Adorno, 1984)—when it "says more than it knows" that it becomes a self-contradictory object harboring traces of a fundamental social antagonism in terms of the tensions that exist outside of

it. Yet, it is precisely these tensions as symptoms—art's negative truth—that enable it to escape, becoming simply a commodity (i.e., an aestheticized, Disneyfied object) dominated by capitalist exchange value. It can awaken a critical consciousness toward the world of exchangeable things by making visible the fundamental intersubjective antagonism that exists between subject and object as the collective history of human suffering.

It is precisely the *tension* of the frame as societal symptoms where unconscious is located—on the border between the inside of the image and its outside. That which is excluded 'creates' the border (the frame) as the unstated, unsaid, existing in the psychic order of the Real in Lacanian terms. As a 'marker of limits,' the (first) frame of the representation defines and gives voice to the image it encloses by foreclosing the 'other' repressed (traced) images found outside its boundary. The artwork is nothing more than an unstable result of an act of enframing, manifestly overdetermined by its border (i.e., the 'other' scene/seen). Because the frame positions us at the matrix of a scopic regime, it allows us to experience the artwork unproblematically present in 'good' disciplinary Cartesian fashion. This is 'representation' that must be ruined. Its very ubiquity, its invisibility to the spectator, and its naturalizing function 'interpellates' us (i.e., lures us) into a seemingly unique experience of looking which is *misperceived* (*méconnaissance*) as an illusory coherence of the artwork. The generation of a 'second' frame, as a *mise-en-abyme* effect, does not, in any sense, guarantee rock bottom truth to be revealed, of 'reality' as such. What it does do is enable the possibility of traversing the fantasy of the first frame by, for a moment, discerning the traces of the artwork's constitutive outside. When this happens, the entire visual field takes on a terrifying alterity. The reflective mirror (the clear window) turns into a screen

estranging the scene/seen itself. There is an encounter with the sublime Real dimension. The visual field can also take on an ecstatic shine, the blinding light of spiritual/religious transformation—both are the experiences of art as an “apparition” (*Erscheinung*), as an abrupt explosive appearance that reveals the falseness of aesthetic illusion in Adorno’s terms (1984, p.88).

Such a reading (as demonstrated above) enables a ‘second frame’—an interdiscursive context between the inside/outside—to emerge, by pulling the viewer ‘out’ of the ‘first’ frame of the picture (from the illusion of a mastering *méconnaissance*) and into a second, or perhaps a third, and even a fourth frame in order to open up the system to its “constitutive outside.” The wor(l)d is now comprehended as a question and the viewer is placed in a political and ethical dilemma for a reply to his or her looking. In this sense, the work of art is a “windowless monad” in Adorno’s sense (1984, p. 64). The first frame is precisely what makes art autonomous, a “windowless monad,” and at the same time embeds it in social history. However, because works of art are structured like monads, as *singularities*, their stored up historical content is *immanent* in the formal response to the historical context, and not through any direct reference to it. Art is not detached from the social field, rather it *articulates* (and never simply reflects) its social form. History, as the social context or ‘constitutive outside,’ is *immanent* within it. Art should not be reduced to a cultural studies cognitive approach as a possible multiple of social and historical readings (e.g., Caterall), or remain characteristically fixated on the illusion (*méconnaissance*) of its ‘first’ *disciplinary* frame (e.g., Eisner). Rather it requires minimally a *second reflection and a displacement* that involves ‘reading’ its undecidability, its moment of nonidentity with itself belonging to the sublimity of the Real psychic register. Art educators should seek a

determination as to what is *singular* in an artwork that is 'true;' art that destroys its own illusion, yet remains an articulation of a specific historical context in order to raise the question of freedom and future possibility. What are the *specters*—the forces and the voices of its Other—that haunt any work of art as representation, both inside and outside its frame? Undertaking a 'negative dialectics' (cf. Adorno, 1973), understood as the task of negating the illusion of conceptual completeness or wholeness of the image, places our students in a position to risk action posed by the 'truth' of the work of art, i.e., its possibility as a defetishizing fetish and its potential to 'ruin' representation. This is not so much a hermeneutic act of criticism but a psychoanalytic deconstruction, a displacement of the act of looking as conditioned by the framed image so as to bring students to a condition of social, political, and ethical responsibility through a confrontation of the 'other' made possible by a wry or anamorphic look of alterity. In this regard every critical work of art poses only one message: either act or do not act. It is, therefore, more of a question as to what such art can 'do.' Such art never chooses, nor preaches. It is neither pure affirmation nor pure critique. It simply struggles with impossibility to sublimate the human symptom as the struggle with Real effects. Its affective 'doing' is precisely that.

In the last few paragraphs, I have intentionally introduced the Lacanian neologisms 'Real' and *Really* to make reference to the Lacanian psychic register of the Real, which succinctly put, exists at the two previously mentioned vanishing points, which are 'outside' visible perception, and hence outside signification. They cannot be humanly occupied. The Real is where the tension's frame is to be found, *at the very threshold of the visible*. Superimposed on one another, these two vanishing points metaphorically 'warp' time and space.

That is, their intervention within signification results in the necessity of theorizing a non-Euclidean geometry within the vicissitudes of memory and future intentionality. This leads to the more difficult questions of fractal geometries and complexity theory necessary to begin to grasp the 'new media' and bio-art, areas that this short exercise cannot enter into for the moment. In contrast to cultural studies' interdisciplinary cognitive understanding of art's historicity as referencing the historical context (e.g., Caterall), this 'inner time/space' of art explodes, negates and ruins the aesthetic illusion (*Schein*), i.e., the 'appearance' of the 'first' frame. Despite the gains cognitive and neuroscience have made to update the current paradigm; they remain inadequate for an art educational direction that insists on not losing its socially critical commitment.

If such a tension and commitment is not present, the picture of our 'reality' stays 'rosy' and the encounter with the Real is missed, as has been argued regarding the editorials. The above argument, extended to the *habitus* of art education as it is presently defined, claims that art (and museum-gallery) educators, when educating our students—by and large, avoid encounters with the Real which art can provide, although this is changing. Instead, we often dwell on the aesthetization of the frame or what's contained within it, more often inadvertently promoting consumption—educating an 'oral-eye'—rather than creating a self-referential 'second frame' that brings students to the brink of their own self-awareness. And now there is the present danger that art education itself may be swallowed up and reduced to an interdisciplinary cultural studies approach. By bringing together select conceptualizations from Lacan, Derrida, Adorno and Lyotard, I have argued that art criticism as a practice of psychoanalytic deconstruction and art as an encounter with the Real deconstructs the editorial binary that has been presented

to us. This might prove to be just 'one' strategy among others to continue the commitment to critical social transformation.

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